



SHORT LIST



Creative arts therapist Yana-Maria Graver (center) plies her unusual trade with the emotionally challenged youngsters of Nicaragua. She's shown above at an impromptu Easter celebration and concert, assembled in the wake of this spring's volcanic eruption at Cerro Negro.

YANA-MARIA GRAVER '86

The Art of Recovery

When Yana-Maria Graver first visited León, Nicaragua, in 1988, she knew nothing about the country or its politics, spoke no Spanish, and had no money.

She traveled to the war-torn country for two weeks with the New Haven-León Sister City Project, to hold workshops on creative arts therapy.

Though its name may suggest the New Age fringe, creative arts therapy has emerged as an important and serious approach to psychological therapy. It works on the notion that emotional wounds and personal problems can be worked out by using the arts as an expressive outlet.

"The creative arts therapies include music, art, dance, and drama psychotherapy," says Graver. "The underlying principle is that the arts can foster communication, emotional expression, and the integration of the mind, body, and spirit."

In a country where most children (and adults) suffer from post-traumatic stress due to years of living with civil war, Graver deals daily with emotional issues. Through song, dance, and drawing, Graver has helped children overcome their fears and loss of hope.

"What I do makes sense here," she says, "because you don't need a lot of technology or material things to be able to use music, art, dance, or drama therapy."

Graver, a 1986 honors graduate in music and dance therapy, has been working in Nicaragua, off and on, for roughly four years. She is an indepen-

dent volunteer with no salary. She covers her expenses by fund raising when she is home in Syracuse.

She also volunteers in Nicaragua with orphaned girls and has helped design a curriculum for blind students. She counsels in a prostitute-rehabilitation program, and is part of a family-therapy team.

Graver has introduced sign language into Nicaragua's educational system, having sketched the country's first sign language dictionary and helped set up school programs for deaf students.

Even on 105-degree days with no electricity, Graver is enthusiastic about her efforts. "I train a lot and learn a lot," she says. "Creative arts involves really stressing to people that they use their creativity. That creativity is their greatest asset. That we all have it."

—ANDREA C. MARSH

TOM KLINKOWSTEIN '75

PET Project

The Positron Emission Tomography (PET) system is a revolutionary new type of imaging device that can scan brain functions in real time, particularly useful in studying Alzheimer's patients. Just as revolutionary, perhaps, is the interface between technician and machine.

Instead of cartoonish icons or secretary-oriented word-processing functions, the PET technician encounters contemporary lettering on an easy-to-use, touch-operated screen. The screen colors are soothing ocean blue, salmon, and aqua.

Is it technology or is it art? Both, says media artist Tom Klinkowstein, who designed the graphic interface for its manufacturer, Science Research Laboratories. His integrations of art and science transcend narrow definition. "Sometimes what I do goes in art galleries. Sometimes it's for large corporate clients," he says.

In this case, Klinkowstein, who earned his master's in video communications from the Newhouse School in 1975, interviewed some 100 medical equipment technicians before settling on his serious and elegant design.

"I've always wanted to be a person who helped invent the future," says Klinkowstein, who's also an associate professor in Pratt Institute's communication design department. "I've been very careful about spending a lot of time looking for these kinds of opportunities."



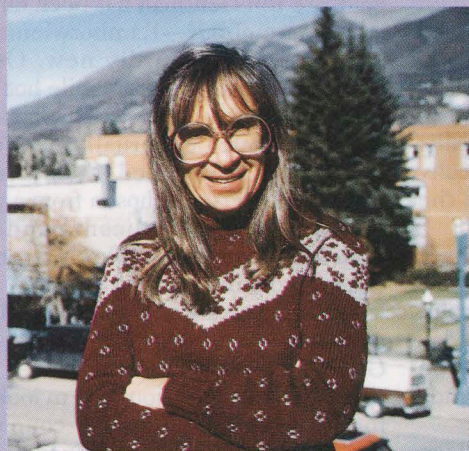
Tom Klinkowstein is an artist doubling as an industrial designer, bringing an aesthetic perspective to practical applications.

Last August, he participated in a gallery show titled "Space." He created a video using images of the *Challenger* explosion as a base. "People my age, in their late 30s, have a very intimate association with the space program. We grew up with it," he says. "So when that happened, it reminded me of what it felt like to have a romance come to an end." Klinkowstein tracked down former girlfriends from high school to the present, and interviewed them about their memo-

ries of him. Those interviews are intercut with the *Challenger* footage.

He next turns his attention to a project for next fall's video festival in Locarno, Switzerland. Klinkowstein plans to create an immense image based on recent political changes in Europe, and then fax it to Switzerland in 500 eight-and-a-half-by-11 sheets. "It will take almost a whole day for it to be reconstructed there," he says.

—RENÉE GEARHART LEVY



Aspen editor Mary Eshbaugh Hayes

VOICE IN THE WILDERNESS

After taking her usual collection of awards from the Colorado Press Women's Conference, writer and photographer **Mary Eshbaugh Hayes**, editor of the *Aspen Times* for 14 years, says it's time for a break.

Hayes, a journalistic institution in Aspen, has been dubbed the Hedda Hopper of snow country. Her popular "Around Aspen" column in the *Times* is a reminder of the smaller, more innocent community Aspen once was. Hayes knows and reports on everybody!

Hayes, who will continue to contribute the column, also has plans for a novel. "It's about women taking control of their own lives. I need to get this down. Nobody can tell the story the way I can."

Recently Hayes, a 1950 graduate of the newspaper journalism program, produced a fourth edition of her cookbook, *Aspen Potpourri*, a vivid collage of Aspen fare and faces. She photographed and collected recipes for the book, which covers 30 years.

—THERESA LITZ

LYRICAL QUALITY

Once *On This Island* began as the underdog of the season, but the lively Broadway musical co-written by **Lynn Siskind-Ahrens** went on to earn critical acclaim and eight Tony nominations.

While working as an advertising copywriter, Siskind-Ahrens, a 1970 Newhouse School graduate, was asked to try writing lyrics for ABC's *Schoolhouse Rock*. Her attempts were successful and she became a regular songwriter for the show. At the same time, Siskind-Ahrens also produced animated shorts for television—in a similar vein to *Schoolhouse Rock*. She received an Emmy



Broadway duo Stephen Flaherty and Linda Siskind-Ahrens

award for one featuring first-aid and health tips for kids.

Her song-writing for the stage flourished after meeting scorewriter Stephen Flaherty at a musical theater workshop in 1982. The two have been collaborating ever since.

Once On This Island is a sweeping, romantic musical set in the Caribbean, a region not commonly seen in the world of theater.

"We wanted to do something very different—something that wasn't comedic and heavily plotted," says Siskind-Ahrens.

Siskind-Ahrens and Flaherty recently completed writing and scoring the musical stage version of *My Favorite Year*, scheduled to preview this fall in Manhattan's Lincoln Center. The duo is also working on an animated musical for the Walt Disney Company.

—ANDREA C. MARSH



First job out of college: D'Lane Runkles and Erin O'Shea staffed the Oscar Mayer Weinermobile.

ERIN O'SHEA '91 & D'LANE RUNKLES '91

Dog Day Afternoons

When Erin O'Shea needed a new driver's license, she arrived at the road test in her company car, a 23-foot long fiberglass hot dog on wheels, otherwise known as the Weinermobile, an Oscar Mayer advertising ploy. O'Shea has woven her Weinermobile down Lombard Street at the behest of a San Francisco columnist and parked alongside a limousine to ask the driver for five gallons of Poupon. When it snows, she calls her ride a chili dog. She says it really hauls buns and can certainly cut the mustard.

O'Shea, a professional advertiser with a bent for corny comedy, has already made her silver screen debut. She and the Weinermobile led a parade down the streets of Denver in the final scene of *Ladybugs*, a Rodney Dangerfield movie.

O'Shea is one of 12 recent college graduates hired annually by Oscar Mayer to travel the country for one

year in a Weinermobile. She's based in Sacramento and covers 11 states. "It's been an experience to relish," she says. O'Shea and D'Lane Runkles, a Weinermobile colleague in New York, are 1991 Syracuse graduates. O'Shea earned her bachelor's degree in advertising; Runkles a master's in television/radio/film. While their tour of hot dog duty ends this month, Syracuse will not be without a weiner representative; May public communications graduate Bill Gehrman has been hired.

Weinermobiles—Lamborwienies if you prefer—are hardly new. Oscar Mayer unveiled its first mobile hot dog in 1936. A big deal in the fifties, Weinermobiles eventually fell from flavor, were mothballed, then revived in 1988. Drivers are chosen from a pool of 500 to 1,000 applicants and are selected for their outgoing personalities and communication skills.

O'Shea certainly fills that bill. "I think I'll interview next with the Goodyear Blimp or for the Kool Aid man," she says. "Seriously, I'm looking for a PR job and I've got a couple of leads." The appetizing addition to her resume should help.

—BOB HILL

HENRY GRETHEL '57

The Well-Dressed Athlete

When you're watching the opening ceremonies of the Barcelona Olympic Games this summer, be sure to check out the duds on the American athletes. They were designed by Henry Grethel, as were those worn in Albertville, France, last February.

Almost two years ago, Grethel, a 1957 management graduate, was selected by the U.S. Olympic Committee to design the outfits, an honor never bestowed upon an American designer.

"We wanted to give the athletes a little bit more of a sophisticated, world-class look," explains Grethel.

One challenge of the project was creating clothing that would not only flatter all the athletes, but also accommodate an incredible size variance. (Women's sizes ranged from 4 to 18.)

Grethel only hints at what the athletes will wear this summer. It's a closely guarded secret.

"You'll know they're Americans and there will be variations on our national colors." We'll just have to wait until July to see for ourselves.

—ANDREA C. MARSH



The outfits that American athletes wore in Albertville were designed by Henry Grethel, who's now working on Barcelona.



Richard Harden's *Crucible*, an industrial image of Poland.

PICTURES OF THE OPPRESSED

With sketchbook in hand, artist **Richard Harden** visited Poland for the first time almost 10 years ago.

"I just drew everything and kept a visual diary of the things that were affecting me and moving my heart," says Harden. "I was able to gather, firsthand, a lot of impressions that you can't get through the media."

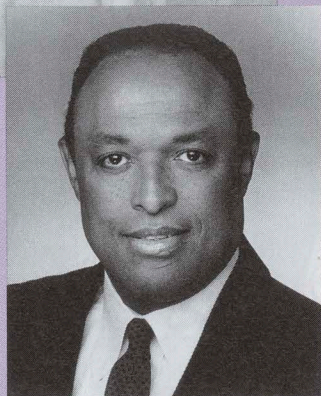
The images he brought back can be seen in the Metropolitan Museum of Art, the New Britain Museum of Art, the Cooper Hewitt Museum, and the Vatican Museum in Rome, as well as in various gallery exhibitions.

While in Poland, Harden was often invited to stay with the families of shipyard workers, coal miners, farmers—whomever he happened to meet. In his drawings and lithographs, he tries to illustrate the moods he felt and scenes he witnessed while the country was still under martial law.

Harden, a 1978 College of Visual and Performing Arts graduate, has also traveled to Berlin and other parts of the former Soviet bloc, widening his artistic focus.

"My work now is more generally about oppression," he says. "Of the dark side. Of the human spirit. About hope in the midst of turmoil."

—ANDREA C. MARSH



Al Davis (top) and John Mackey:
Canton-bound

HALL OF FAMERS

Of the four men to be inducted into the Pro Football Hall of Fame this summer, two are former Orangemen.

John Mackey, perhaps the greatest tight end football has ever known, graduated from SU in 1963 with a degree in business. During his 10 years with the Baltimore Colts and the San Diego Chargers, he caught 331 passes for 5,236 yards and scored 38 touchdowns. Having been a Baltimore rather than Indianapolis Colt, Mackey has asked to receive his Hall of Fame ring during an exhibition game between the Miami Dolphins and New Orleans Saints in Baltimore on August 28, rather than during halftime of an Indianapolis game.

Al Davis, former coach of the Los Angeles Raiders who's now managing general partner and principal owner of the team, graduated from SU in 1950, with a degree in English. Davis has guided the Raiders in some compacity for 32 years, through four Super Bowls and a move from Oakland to L.A. He has made the Raiders one of the winningest teams in football.

—RENÉE GEARHART LEVY



Mary Jo Putney has made her mark by bringing a dose of reality into the romance novel genre.

MARY JO PUTNEY '67, '69

Plot Device

There isn't anybody who gets through life without problems," says romance novelist Mary Jo Putney. "I suppose it's very uplifting to read about people who have problems like we have, and who get beyond them."

Unlike most romance novels, which focus solely on the relationship between man and woman, Putney's works are infused with such compelling issues as child abuse, epilepsy, and dyslexia. It was Putney's sixth book, *The Rake and the Reformer*, widely praised for its ground-breaking depic-

tion of alcohol addiction and recovery, that put her on the map. It received four awards from the Romance Writers of America and *Romantic Times* magazine.

"Anybody who knows anything about the 12 steps can see the process of recovery in that book [as the hero struggles with alcoholism], even though it's set in 1817," she says. "I've had letters from alcoholics or people who have lived with an alcoholic telling me how hopeful it was."

Putney, who earned SU bachelor's degrees in English literature in 1967 and industrial design in 1969, began writing six years ago, after buying a computer for her graphic design business. "I'd always had this fantasy about

